



THE MAN THAT HATH NO MUSIC IN HIMSELF,
NOR IS NOT MOVED WITH CONCORD OF SWEET SOUNDS,
IS FIT FOR TREASONS, STRATAGEMS AND SPOILS.

NOTHING in the actions of Lillian Durham while she was on the stage Friday evening would have suggested that she was not in the best of health nor in the most buoyant of spirits. Back of the scenes she discarded the bright smiles and exuberant manner. When I met her she arose listlessly and said, with an effort at a smile:

"Pardon me, but I am ill. I don't know how I am going to get through tonight."

"She has been under a doctor's care all day," interrupted Mr. Murray, with a sympathetic voice.

"I have no understudy," she replied, when the suggestion was made that she ought to let some one else assume the role. "There is no one to sing the part," she explained, "and then I'd rather do it than have the act marred." Her head drooped. She recovered herself and made a forced effort at banter, but it was an apparent effort to talk.

"How long have you been with the company?" I inquired.

"Two."

"Durham," exclaimed some one.

"Excuse me," she said, with a smile. A moment later she was in front of the footlights singing the first lines of her part and smiling as if she had never been sick in her life. "That's the beauty of this business," grumbled Murray. "You can be just as sick as you want back of the scenes, but when you have your part to sing you can't take time to go to your own funeral."

There was a roar of applause from the body of the house. I looked at the stage. Durham was smiling at "Sol Guyer." Chorus girls were rushing to their places. Lights hissed. There was a rush of feet. One of the choruses was on and above the music arose the vibrant notes of Durham.

People who applauded Lillian Durham, the comedienne of Murray & Mack's musical skit the past week, were no doubt impressed with the marvelous range of the woman's voice, but few realized that they were applauding a phenomenon in the vocal line. Miss Durham reaches a higher note than any known singer, and the most surprising part of the feat is the manner in which she holds the note. Ellen Beach Yaw, the concert singer, surprised the world when she reached E. It was believed that she had reached the limit of high range. Edith Helena, a California girl, reaches high A above F sharp. Now a star of the vaudeville stage transcends these concert singers by reaching C. She holds this note for some time and touches F.

Durham's voice is a curio, a freak of nature. Her note has not the flute-like quality of a Yaw nor the brilliant timbre of a Helena, but it is resonant and admirably adapted for the class of work she is doing. If it is an effort for her to reach her high notes she has a pleasing and graceful way of disguising the fact, for the effort, if there is any, is not apparent to the audience and the fact that she lingers on the note adds to the disguise.

In the musical world the spectacular effect of such voices is about the same as that which would be produced if Pike's Peak should suddenly be placed in contrast to the foothills above Fort Douglas. The difference would be no less striking than is noticed in these vocal organs when they are placed in contrast with a voice of ordinary range.

Miss Durham has been with Murray & Mack two seasons. She is a beautiful woman when made up for the footlights and, contrary to the usual rule, she is as attractive when off the stage. She has a pleasing personality, a winning disposition, and she is quick and bright at repartee. On the street she is modest and unassuming in manner.

A recent number of the New York Times says of a well known Salt Lake woman:

"With Mrs. Sembrich, Miss Carrie Bridwell, Mr. Dan and Mr. Scott as soloists, and Alfred Hertz conducting, and with a programme that was an attraction and not merely an excuse, last night's concert at the Metropolitan opera house met with a success that demonstrated the popularity of these affairs when the management does not let them descend to the level of mediocrity. With an artistic offering there is invariably an appreciative and generous response. Last night the house was crowded with an audience before which it must have been a pleasure to appear."

Miss Bridwell, who can also count herself among the real Sunday night favorites, was heard to best advantage in Bizet's "Agnus Dei," accompanied by the organ, harp and violinello. She also sang the gavotte from Ambrose Thomas' "Mignon."

Miss Bridwell is a sister of Mrs. Kate Bridwell Anderson of this city, who was injured last summer at Ogden while seeing her sister off for the east. The train was started suddenly with a jolt and Mrs. Anderson was thrown forward and badly injured. An action at law is pending as a result of this accident.

Jaroslav Kocian, the young Bohemian violin virtuoso, had a personality that will go far toward centering public interest upon him, aside from his marvelous gifts as a violinist. He is a mere boy in years and looks, yet the moment he draws the bow across the strings an indescribable power and vi-

brillity is felt, and one ceases to remember aught but the presence of a great artist. Beyond any manner of doubt, Kocian will be a great success in America, and run dangerously near to eclipsing former violin geniuses. Europe has sent us the past few seasons. His New York appearances have been a succession of triumphs for the young artist, who is reputed to be a handsome, well-spoken boy, despite the homage paid him, since he became the center of a glittering circle of brilliant stars. His American tour is under the guiding hand of Manager Rudolph Aronson, who will present his famous young artist in this city, if pending negotiations are consummated.

A statue of Berlioz, the work of the sculptor, Urban Basset, will be erected at Grenoble in August in connection with the festival to commemorate the centenary of the birth of the French master. The statue is 2m. 40 in. high. The composer is standing, in pensive attitude, giving birth, as it were, to some work. The pedestal will be quadrangular and on the sides in bronze has-relief will be represented scenes from his principal works; and at the back medallions of Gluck and Shakespeare united by the palm of immortality. It seems a pity that the London Athenaeum, that place could not also have been found for two other great idols of Berlioz—Virgil and Weber.

The two German cities of Coburg and Gotha have one opera company in common. It performed at Coburg until January 1 and then went to Gotha for four months.

Hugo Wolf died Feb. 24 at Vienna, and at last he is out of misery. He was born in 1860 and at first attracted attention by his songs, which he wrote in great number. He afterward wrote music for Ibsen's "Fest auf Solhaug" (1892), and in 1896 his one-act opera, "Der Corregidor," was produced at Mannheim. He overworked, went mad, and was confined in an asylum. There have been rumors of late that his health and reason were firmly re-established. Little is known about Wolf's music in Boston, or in this country. In Germany and at Vienna he had devoted partisans, who were indefatiga-



FIRST REGIMENT BAND.

One of the local organizations which has added to the entertainment of Salt Lake people the present season is the First Regiment band. Concerts of light music are given by the organization every Sunday evening at the Grand, and the band has never found an unappreciative audience, although the attendance has sometimes been very large and the programmes bring out some of the best numbers suitable for the occasion.

The band is under the leadership of L. P. Christensen and the programmes bring out some of the best numbers suitable for the occasion.

able in promoting his fame. There is even a "Wolf Society."

In 1897 he lost his mind. He gained too much fame about telling everybody that he had been appointed director of the Royal opera at Vienna; that at last he was free from all care. As though, poor wretch, if he had been appointed, care would not have come upon him like an armed man. His friends were compelled finally to shut him up. They persuaded him it was his duty to call on Mahler, the director, whom he thought he was about to succeed. Wolf put on his best and formal dress, and he was taken to the asylum of a Dr. Svetlin. He grew a little better and began to compose in his confinement. He was released in 1898. He visited and traveled. One day he tried to kill himself, and then he asked to go back to the mad house.

There were moments after his return when he was bitterly conscious of his mental condition. He would cry out: "Yes, I know I am crazy." He remembered exactly titles, texts and music of his songs. When some one read to him a criticism in which Marcelle Pegg was praised for her singing, he laughed and said excitedly: "Yes, that's my song," and he indicated with his hand the proper tempo. So Dr. Ernst

From all accounts it seems to be quite certain that La Diva will "farewell" once again. No one ever undertook so many farewell tours as Patti, and no one ever found them so profitable. Yet this 35-year-old singer, with the nobly preserved art and voice, who made her stage appearance as "the little Florida" in New York in 1859, and who played in "La Sonnambula" on May 14, 1861, in Covent Garden, is about to make another round of what has been to her the "land of promise." Not that Patti was ever known to be content with promises, for Colonel Mapleson tried this once in San Francisco and had to pay the little diva a round \$5,000 before she would put on a slipper to go on the stage, for she gained a large portion of her wealth in this country through her insistence of the actual cash before she permitted the vocal pearls to drop from her lips. She will attract large audiences, who will pay liberally to hear this wonderful singer, who is still creating parts, but they will listen to one of the rarest of singers, one of the few who, with a perfect natural voice of exquisite quality, was so admirably and well trained that years have done little harm to it, except in the highest notes, a voice which once earned the diva the distinction of being dubbed "the Paganini among vocal virtuosos." The agreement which she has accepted contemplates a guarantee of \$300,000 for the tour, with a half share in all receipts over \$7,500 a concert; she is to have a private car and a scene from either "La Traviata," "Il Barbiere," or "Linda." Further, she will select her own songs, assisting artists and the musical director.

Rimsky Korsakov is a most prolific composer; he surprises his friends with a new opera almost every year, each showing progress over its predecessors. His twelfth opera is based on an old Russian legend; the music is surprisingly light, and gives almost the impression of an improvisation. Although he shows traces of Wagnerian influence in his musical development, yet in this work a new phase of growth is visible. It is in three acts, with a very striking intermezzo depicting a snow-storm. Korsakov's new production is entitled "The Immortal Katschey" and will be tried in Moscow.

In a recent interview Gabriellowitch, the well-known pianist, was asked whom he regarded as the greatest living Russian pianist. Gabriellowitch answered: "It would be hard to give them in their order of merit at a moment's notice. Rubenstein, of course, is

will. Overtures have been made to him to stop over in Salt Lake. The composer, like all stars of great brilliancy, comes rather high. All he asks is \$1,000 in cash and a percentage of the receipts. There is no trouble about the receipts, but there is some question about the little wisp of \$1,000. If he could get Anna Held to come with him and pose while he played there would be no trouble about the bonus.

Leoncavallo received the other day the offer of a patriotic libretto from an author whom he knew well and in whom he trusted blindly. Great was his joy when he received it, but his joy turned to despair when he read the list of characters: Italia, soprano; Victor Emmanuel, tenor; Gabrielli, baritone; Cavour, bass. "Fancy Victor Emmanuel as a tenor," exclaimed the composer, "yet Sampson, Othello and Adam are tenors in the operatic and concert stage."

Marie Brema's daughter, Tita Brand, recited "Bergliot" to Grieg's music at a symphony concert in London Feb. 14. She is a play actress, not a singer, and she made her debut as Olivia in "Twelfth Night" in Ben Greet's company in 1901. Her mother hesitated at first about her own career, for although she sang at a London pop in 1881—concert—she was playing Adrienne Leconteur a few months later in H. A. Jones' company; and in October of that year she made her operatic debut as Lola with the interrupted song.

Alexander Gullman has recently published his seventh organ sonata, in

of his having become a famous composer.

Professor Paine of Harvard is rewriting his cantata, "The Nativity." It is to be produced by the People's Choral union of Boston.

Mascagni's opera, "Ratcliff," was produced a few weeks ago at the Fenice in Venice. "It won hardly a success d'estime," a correspondent writes.

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Boston is disconsolate because Emma Rossignol, who, by the way, was born Poddie Ross, is not to sing there. The "Davenport nightingale" is unable to appear and so local artists have been engaged to play pieces by Chopin, Tschakowski, Moszkowski and other "owls and howls."

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Mendelssohn's "Midsummer Night's Dream" music and Heinrich Hofmann's "Song of the Norns" will be given on Tuesday evening at the Brooklyn Academy of Music. There will be a chorus of 150 voices, under the direction of R. Huntington Woodman. The chorus will also sing one or two of the interesting trios of Edward Elgar. David Bispham and Mrs. Dorothy Harvey will be the soloists. The proceeds of the concert will go to the Packer jubilee fund. The list of patronesses assures the social success of the occasion.

Miss Ethel Smyth is the daughter of an English general. She studied at the Leipzig conservatory, and then, with Herzogenberg. Her string quartet was played at Leipzig in 1884; her violin sonata in 1887. In 1890 a serenade for orchestra and an overture, "Antony and Cleopatra," were performed at the Crystal Palace; and in 1893 the Royal Choral society produced her mass in D. Her first opera was "Fantasia," which

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for theatrical companies to visit en route to Chicago.

The listener gasped.

"No, who is he? Did he write 'The Girl I Left Behind me' or 'Whose Baby Are You?'"

The advance agent who was endeavoring to transact some business with the manager endeavored to collect his scattered wits. He made an effort to speak, but the manager interrupted him harshly.

"I guess he don't amount to much, and anyhow, I've changed my mind about letting his play come in here to my opera house. I like Henry Miller, but I can't take no chances on a play by a fellow I've never heard of."

"But Mr. Davis is one of the most successful authors in New York or London," insisted the advance man, "besides we hold a contract to appear at your theatre."

"Oh, well, we'll just tear that up," retorted the local magnate, lighting a bad cigar. "Your show's canceled. I have decided to play 'A Ragged Hero' the night you want. That's a melodrama, and the people here like melodrama. They prefer Lincoln J. Carter to anything this chap Davis can write. Davis, eh? He may be all right in New York or London, but Indiana ain't no him, yet."

Chauncey Olcott's Story.

Chauncey Olcott tells of his once touring a remote part of Ireland, and having to stay over night at a wayside inn not usually frequented by visitors. In the morning he was informed by the landlord that his boots, which had been placed outside his room door, had not been touched.

"Ah, indeed," said the landlord, "and you might pass your wash and chain outside your room door in this house and they wouldn't be touched."

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Young Salt Lakers Make Up as Hottentots.

One of the most effective choruses at the university musical extravaganza last evening was the bamboo dance. The students appear with blackened faces and are made up in the highest style prevailing in the Hottentot country. The gowns worn are not of as modern a cut as those produced by a Felix or a Worth, but they are not less sensational than some which are occasionally seen on the extravaganza stage. The boys made a hit.

The founding of the school is due to him. Since the great success of his opera, "Louise," he has taken a deep interest in the condition of the working girls of Paris and is spending freely of his income for their help.

Some eccentric concert-goers in Paris persist in hissing whenever a pianoforte concerto is played, their idea being that the piano does not go well with the orchestra. Clotilde Kleeberg was the latest victim of this clique when she played a Mozart concerto at a recent Cheviard concert. These simpaties also objected to the use of the organ in Liszt's "Battle of the Huns."

The retirement of Mme. Emma Eames from further participation in the activities of the current opera season was not unexpected by those who have knowledge of what goes on behind the scenes of operatic life. Mme. Eames is of a very restless and aspiring disposition, and she fights as hard for professional supremacy now as she did in the days when she first sang in opera in Paris in 1882. Two years ago she became afflicted with the fear that she was about to become too stout. Her admirers were unable to detect any signs of rapid acquisition of flesh. On the contrary, it seemed to them that whereas Mme. Eames had formerly tended to extreme slightness she had begun to assume a most seductive roundness and a flowing elegance of curve. But Mme. Eames thought otherwise, and she entered upon a vigorous course of reduction.

Last season when she sang Aida it

was performed at Carlsruhe and Weimar.

Miss Lilla Livingston Morse, a young American mezzo soprano, will give a joint song recital with David Baxter at the Waldorf-Astoria Tuesday afternoon, March 10 and 24. Miss Morse, who is the granddaughter of Professor S. F. B. Morse, the inventor of the telegraph code, has recently returned from extended study in London and Berlin.

Mrs. Roger-Miclos, who pleased the New Yorkers when she played a concerto with orchestra, fell flat in her recital. One of the critics suggests the instance as "a problem for experts in transmigration of tone color."

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